

## THE DEVELOPMENT OF THE DANCE

(Graduating Essay of Miss Laura M. Hoppe, of Marietta, Ga., at St. Mary's School.)

As poetry is the language of the soul, and music the language of the heart and senses, so is dancing the language of the body. Before man knew logic or creed he knew emotion and with mad leap and gesture, to the rhythm of beaten drums, the primitive man expressed his emotions—love and hate, fealty and jealousy, desire and achievement—all by means of the dance. So the tiny child skips for joy and prances to the music of the hand organ, long before it knows the meaning of joy or sorrow.

Dancing, with man, is a primitive emotion essentially, and although now for several centuries it seems to have lost its high place among the other arts and we hear it spoken of as the "little sister" of music, sculpture and painting, still we know from tradition that the ancients attributed dancing to the divinities, and the argument as to the art's antiquity may be eliminated by a quotation from an early writer—"The stars conform to the laws of co-ordinated movement. Co-ordinated movement is the definition of dancing, which therefore is older than humanity."

### A Means of Expression.

History shows us that just so far as a race may advance along the road of evolution, dancing persists on a plane with wordpainting and music as a means of expression. The Hebrews of early days gave dancing a high place in the ceremony of worship. Moses, after crossing the Red Sea, bade the Children of Israel dance; David danced before the Ark of the Covenant; and the command was given to "Praise the Lord—praise him with the timbrel and the dance." Egyptian carvings of six thousand years ago record the use of the dance in religious ritual. These dances were a translation and an equivalent of the spirit of the Pharaoh's monumental architecture, and that they were no less imposing than those temples, we cannot avoid believing.

In turning to Greece, we find choreography luxuriant, perhaps as it has never been since; protected by priesthood and state, practiced by rich and poor, philosopher and fool alike. Wonderful ballets memorialized great events; simple rustic dances celebrated the gathering of the crops and the coming of the flowers. Great men danced in public places; philosophers taught it to their pupils for its effect on mind and body; it was the means of giving soldiers carriage and health; and poets taught the dancers metre, unless it was the dance that taught the metre to the poets.

A greater part of our present day instruction is founded on Greek philosophy, mathematics, and political and military sciences, but had the importance of its dance been appreciated—who can say how much dulness, ugliness and sickness of body and spirit the world might have escaped?

### Expression of Great Motives.

To the development of the dance the Greek ideals of beauty were turned. Just as her other arts expressed that fine simplicity of thought, so did her dance. It was considered the proper medium for expression of great motives, and great minded artists chose it as a career; not in spite of public scorn, but with the support of profound public respect.

This spirit of simplicity which dominated Greece, through many centuries of grandeur also dominated in Rome until Rome grew rich. The Greeks understood beauty and the Hellenic mind loved beauty for its own sake, but with the Romans it was different. Early Rome, on account of poverty, was obliged to accept simplicity, but after a few centuries of loot and tribute, degeneracy and vulgarity, in manner and customs, as well as the dance, followed. Rome contributed no one thing to the dance, records showing that only the good was Greek.

The "Eternal City" held dancing down to her level until her decaying hands could hold it there no longer, and caused its restoration, to a proper place among the great arts, to be postponed a thousand years. To this day there persists, to its injury, an echo of its early degradation.

At the time of the Renaissance, when the whole of Europe was awakening after a thousand years of sleep, a dancing entertainment was given at Lisbon to celebrate the canonization of Carlo Borromeo. This event caused a sensation and the dance rapidly took its place in polite society where taste was being reborn along with mentality. Men to whom half the glory of the Renaissance was due allied themselves with the dance. Raphael made the decorations for ballets presented in the Vatican in 1518. Andrea del Sarto enriched with his sacred figures memo-dramas played in Florence; and in Milan, Leonardo da Vinci aided the grouping and movement of religious ballets.

Catherine de Medici introduced the ballet into France because it appealed to her ideas of beauty, and soon even Popes encouraged the movement to exalt choreography to its ancient position. Richalieu also gave his aid to this movement, but it was not until 1661 that distinct progress was destined to take place, when Louis XIV, perhaps the most helpful patron the dance ever had, founded L'Academie Nationale de Musique at de la Dance. Meantime in England pantomime,

under the name of mysteries and dumb-shows, had sprung up. Henry VIII was a patron of the dance, and Elizabeth carried it on. She became so fond of the "Pavane," a dance said to have been composed by Cortez on his return from America, that it was whispered the excellence of its performance was valued above statesmanship as a basis of political favor.

### The Ballet.

Public interest in the ballet was brought to the point of eager excitement by Louis XIV. Dancers, composers and directors abandoned themselves to their work with a zeal that comes from knowing that they would gain favor with the King. One dancer, a genius on whom Louis rained much flattery, was wont to observe—"This century has produced but three great men—myself, Voltaire and Frederick the Great!" Thus was the ballet firmly established, but with the foundation of the opera, another favorable impulse was given to the interest of dancing. With the coming of the Revolution, however, the progress of the dance was halted. One director endeavored to keep in motion the dance by the use of a spectacle "La Marseillaise," but people on the streets were too busy dancing "La Carmagnole" and the nobility were as far from Paris as possible.

In Spain the national dances with which we are quite familiar today, were developing with richness and variety. There in the shadow of the Moorish castle, the national dance of Spain grew and evolved itself into two parts—the Gypsy and the pure classic. The former is the parent of many of our present-day dances and like the Oriental is developed by contrast. It is doubtful if the North ever carried to the superlative any of the qualities of real dancing as are seen in the Spanish dances with their pure decorative beauty, variety and force of expression.

### Folk-Dancing.

Spanish and Italian dances might be classed under folk-dancing, except that they are developed to a much higher degree. Folk-dancing came about more as a recreation for people who worked long confining hours, while the dances of Spain and Italy belong to true art. National sense of beauty and the powerful element of national pride are factors in the determination of the folk-dances of a country. Hence Scotland has developed its Fling and its Sword Dance, trod by many Scottish chief to celebrate victory; Ireland has its Jig, Reel and Hornpipe; England its Morris and Maypole dances; Scandinavia and Germany its national dances; but compared with the folk-dances of the South, they are as the cold winds of the mountains to the soft breezes of the Mediterranean.

### Dark Age of the Dance.

About the middle of the nineteenth century the dance underwent its darkest age. It was crippled by hesitation to depart from the accepted means of expression, and the public was tired of these means. Strictly speaking, all the work that was done at this time could hardly be called dancing. The ballet became a company of high kickers, not dancers. The Chicago World's Fair brought to this country some wonderfully graceful Oriental dances, but the public was so amazed by the Oriental disregard of Puritan tradition that they did not see the wealth of poetic symbolism in the dances, but classed them all as obscene. The Russian ballet influenced much the taste in dancing at the latter part of the nineteenth century and paved the way for great things that were to come, but the real force of the coming change, that was to take its place among the important revelations in the history of art, came from a small American town.

Isadora Duncan was this force. She was a worshiper of nature and believed in the simple dances of the Greeks. Now the Russian ballet was entirely out of tune with these ideals, so when Miss Duncan came to St. Petersburg the world waited breathlessly to learn of the consequence. It must be known that the Russian ballet is a definite ward of the government and candidates are very carefully selected for admission to the Imperial Ballet Academi. Those admitted are cared for as if they were heirs to the throne, given an all-round education, and assured of an honorable career.

However, before the end of Miss Duncan's St. Petersburg engagement, she had been asked to give a special performance at the Academy. The romantic Revolution dates from that hour. The Academy very soon adopted Miss Duncan's ideas and recreated, in its essence, the best of classic dancing.

So the wheel has made a complete turn.

### Modern Dance Here to Stay.

The present vogue of dancing is sometimes characterized as a fad, but whatever may be the current opinion, modern dances have come to stay. As a matter of fact, it is no more than the going back to the natural order of things. History records few periods when the dance suffered such neglect as it underwent during the latter half of the nineteenth century. Changing fashions in women's dress and in the dance have always aroused most violent criticism in narrow minds.

Down the ages can be traced this natural animosity towards any reform of the accepted dance. When figure dance gave way to the square; later on when the square dance was usurped by the round dance; and now, when the new school of dancing has entirely driven out the old, voices have been raised in protest and the unjust charge of immorality has been made. Of course, the modern dances can be made to appear vulgar, if performed by vulgarly inclined dancers, but the same criticism applies to the stage and to the novel. Let those of the older generation, who still severely comment on the younger generation's dance-madness, just remember that the present day Tango fever will never half equal the epidemic with which our great-grandparents twisted, turned and whirled through the Polka.

The dances of the present-day are moving directly toward the seventeenth century court dances and the Tango, Hesitation Waltz and Maxixe of today, when danced well, are equally as dignified and beautiful.

The present fashion of rhythmic exercise is proving a well-spring of good spirits and a fountain of youth for millions of men and women. When has it ever been heard of in the world of fashion that the head designers in Paris could be dictated to? But the unheard of has come to pass. The tight fitting, heavy, voluminous clothes of the past three or four generations have been cast on the bargain counter and women are beginning to wear sensible clothes. And what has caused this? The dance! Of course people "trotted," what else could they do in hobble skirts, high collars and tight shoes? But once Paris started to dance, Dame Fashion was forced to quickly change her ways. Simple coiffures have now become the fashion, because they do not become untidy when dancing. Seen no more is the awkward train and we are fast witnessing the death of the narrow skirt.

### Good Effect in Health.

But perhaps the greatest attainment of the dance is its effect on health. When one dances, eminent physicians affirm, one unconsciously brings into exercise all the muscles of the body. Some one has said all the evils of a woman's life are summed up in the words—"One grey hair is a tragedy, fifteen extra pounds is a heart break, and a double chin is the end of life's illusions!" How many men, as well as women, are beginning to realize that the dance is the remedy? It is told how a very rich old gentleman travelled two continents to find a cure for his gout—and found it at last at his country club dancing the Tango!

No longer will thousands of people daily have to undergo the tortures of bobbing up and down, wringing and bending their heads to do away with the dreaded avoirdupois—if they will only dance. And they are doing it too—old and young, gouty and rheumatic! The average person of today, if he does not dance, is either an invalid or a piano player.

So if the people still insist that the way the modern dances are done is vulgar, would it not be a splendid thing to establish dance halls all over this country of ours, that will be properly run, with instructors to teach the new dances in a refined and modest way? We cannot suppress that which is natural and normal, for the prohibiting of dancing sets up that alluring sign "Forbidden Fruit." Therefore will it not be better rather to encourage proper dancing—an art which is a pleasure, brings to the front courtesy, grace of body and ease of manner, and last and foremost, is a healthful exercise which develops a joyous and healthful mind.

### COLONEL MOSBY SAYS HORNETS SPIKED A GUN

Commander of Rangers Failed to Capture a Supply Train Because of Insects.

Colonel John S. Mosby, commander of the Partisan Rangers, who gave such dashing service in the southern cause fifty years ago, is living now, says the Youth's Companion, in the city of Washington. One of the really amusing incidents that passed under his notice during the war he told not long ago.

In the summer of 1865, when Gen. Phil Sheridan was in the valley of the Shenandoah, he found himself much harassed by Mosby, who was continually cutting off his supply train. An army cannot fight on an empty stomach, and Mosby knew it. He also knew how, with his small force, to neutralize the strength of any army more than five times his number, for by rushing from point to point and making his sudden attacks miles apart he kept a large proportion of the Union troops in constant chase of him.

One bright morning Mosby heard that a long supply train was winding its way down the valley. By noon the rangers, in their gray uniforms were gathered at the forks of the valley pike, watching for the head of the wagon train to appear.

Presently a cloud of dust was seen rising far up the road, and as the wind blew it aside the Confederates caught sight of a line of men in blue escorting a caravan of lumbering wagons drawn by mules. Instantly Mosby gave the order to run a little howitzer up on the side of a hill and unlimber it. As soon as the gun had opened fire, the rest of the men were to make a cavalry charge, and throw the train into confusion.

The rangers jerked the gun into

position and began to swab it out. Suddenly the man with the swab gave a shrill yell, seized the seat of his pantaloons, and fled down the hill and out into the road. Almost in the same moment the other man at the gun abandoned it. He disappeared over the stone wall.

The sutler's wagons were creeping nearer and Mosby did not know what to think of such extraordinary conduct. He ordered four more men to the gun, but hardly had they reached it when they, too, yelled, began to beat the air madly with their hats, and took to flight.

Spurring his horse over the stone wall, Mosby rode toward the gun, but his stay was short. The howitzer stood just over a hornet's nest, and those busy insects were resenting the intrusion. They had repelled the invaders on foot, and now they swarmed on Mosby's horse till the maddened animal tore off down the pike on a run. Then they turned their attention to the rest of the troop.

Their attack was so vicious that the rangers gave up any idea of standing by the gun. They scattered far and wide, and it was a hour before they returned. When they did, the wagon train had safely vanished in the distance. So the hornets saved the day for Sheridan.

## GREENE COUNTY READY TO BUILD GOOD ROADS

Hundred Thousand Dollars To Be Spent—Fine New Church Building—Senator Sheppard to Woodmen.

Kinston, June 6.—The county commissioners of Greene county have completed negotiations for the sale of \$100,000 of township road bonds voted several months ago. Work on the Greene highways will be increased by enlarging the force of men employed, and within twelve months the commissioners expect to have the best system of roads in the eastern part of the State. Specimens of modern sand-clay highways have already been completed to points some distance out of Snow Hill.

The First Baptist congregation of Kinston will gather at the site of their new church at Gordon and McLewean streets on Monday at 5 p. m. to hold a suitable service at the beginning of the construction work. It is expected that representatives of the evangelical churches of the city will be present with greetings from their churches, and the mayor will speak for the city. The new First Baptist Church will cost around \$50,000.

Woodmen of the World from many points will come here next Sunday, the 14th, to hear United States Senator Morris Sheppard, of Texas, make the address on the occasion of the local camp's annual memorial exercises. Senator Sheppard is national banker for the order. E. B. Lewis, at the head of Jurisdiction W. will be another notable present. The exercises will be held in the afternoon at Maplewood Cemetery and in a tobacco warehouse in North Kinston, the address by Senator Sheppard to be made in the latter place.

### THE KANSAS WHEAT BELT.

Harvesting Scenes and a Love-Story Interwoven.  
(Topeka Letter to Philadelphia Public Ledger.)

A romance of the Kansas wheat belt with a love story woven into it, with a setting in Reno and Pratt counties, will be shown in motion pictures. It will tell the story of hard wheat, from the fields of headed grain to the hot rolls on the table. Meanwhile, 202,000 men are required to from outside the state.

The first films are now being made harvest the crop and 50,000 must come of wheat-field scenes in Pratt county. Later, those showing harvesters at work cutting and saving the big wheat crop will be obtained. The grain will be followed to the elevator and finally shown going through one of Hutchinson's mills. Films will be taken at the mill showing the wheat being converted into flour, then shipped to market and finally converted into rolls.

The story accompanying the reel is one of romance. Alck West, a college student has trouble with his father and leaves home. He obtains a job on a wheat farm in Pratt county. The film shows him with a harvesting crew. Later he comes to Hutchinson and is employed as receiving clerk at one of the big mills. Here he saves the life of the daughter of the milling company president, is advanced to a position of responsibility, becomes superintendent of the mill and, of course, falls in love with the president's daughter and eventually weds her.

### PEACE BOARD ON STRIKE.

Kanawha Trouble in West Virginia May Be Settled.

Washington, D. C., June 6.—The board of conciliation appointed by Secretary Wilson, of the Department of Labor, to try and adjust differences between striking miners in the Kanawha coal fields of West Virginia and the operators, probably will take up its duties in the strike district next week.

The conciliators are Charles W. Mills and Patrick Gilday, of Pennsylvania, representatives of the miners, and C. A. Pautner, a representative of the Department of Labor.

Ten thousand men are said to be affected by the strike.